

Donald F. Cook Recital Hall  
M.O. Morgan Building  
Thursday, 7 October 1993 at 8:00 p.m.

Allan Fast, Countertenor  
Sylvain Bergeron, Lute

Shall I Sue? Praeludium - Galliard I Saw my Lady Weep	John Dowland (1563-1626)
Fantaisie Flow my Tears	John Dowland
Greensleeves Robin is to the Greenwood Gone Watkins Ale	Anonymous
The Willow Song Care-Charming Sleep	Anonymous Robert Johnson (c.1583-1633)
<b>INTERMISSION</b>	
Prélude et Chaconne	Robert de Visée (c.1660-c.1720)
Ma Belle si ton âme Si Jamais mon âme blesée	Anonymous Pierre Guéron (1565-1621)
Ombre de mon amant	Michel Lambert (1610-1696)
The Banks of Loch Erin In a Garden so Greene Ca' the Yowes	Anonymous (Scottish ballads) arr. by the performers





### **Allan Fast, Countertenor**

Critics agree that Allan Fast has mastered the style and special technique required for the timbre of the male alto voice to a degree unmatched by any other singer today. Now enjoying an international career, he is in demand for recitals, opera and oratorio, and appears regularly at the world's most prestigious festivals.

Studies in Canada, England and New York led to the development of a repertoire spanning ten centuries and a versatility and scholarship that are unique in the vocal field. He is featured artist for recordings under several labels. Formerly with the New York based Waverly Consort, he now partners in Duo Seraphim, presenting masterpieces from the bel canto duet repertoire with soprano Valerie Kinslow, a name familiar to Musique Royale audiences.

### **Sylvain Bergeron, Lute**

Actor-musician Sylvain Bergeron pursues an active career as a performer, teacher, researcher, arranger, and stage director. Long a member of the early-music group, Anonymous, he has recently joined with colleagues to form the new ensemble, La Nef. With training in performance, history, mime, and vocal and theatre technique, he is frequently called upon to create and produce programs of early music for stage and radio.

As a performer he has toured in Canada, the United States, Latin America, and Europe. His original production, "*El Siglo de Oro*", has been recorded by both Radio-Canada and Radio-France and has been seen in Canada, Mexico and Venezuela.

### **Program notes**

Tonight's program, of British and French music from the late 16th to the late 17th centuries, provides a taste of aristocratic music at its best and most intimate, an art engaged in by many an aristocratic amateur performer.

John Dowland, arguably the best of the Elizabethan/Jacobean song and lute composers, spent much of his early career on the continent, travelling through Germany and Italy before settling as lutenist at the Court of Christian IV of Denmark. It was only in 1612, at the age of 49, that he obtained a position in the English court of James I. Many suggest it was his prickly personality that prevented earlier advancement at home, but, if so, it does not show in his music, some of the most beautiful and tender of all time.

Robert Johnson, also lutenist to James I, wrote many songs for plays, including three of Shakespeare's. His "Care-charming Sleep" was composed for Beaumont and Fletcher's *Valentine of 1614*.

There were few times when popular and "art" music have been so close as in 16th and 17th century Britain, and many of the popular songs and ballads of that day have remained favorites through the centuries.

The lute and lute song were also favorites in France, their vogue lasting through the 17th century, Lambert being the most important of the composers of lute songs or "air de cour". Robert de Visée, chamber musician at the French court from 1680, was also a guitarist, theorbo and viol player, as well as singer and composer. His twelve suites date from the 1680's.